

NOTES ON THE WORK OF THE BYZANTINE INSTITUTE  
IN ISTANBUL: 1954

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THE purpose of this brief report is promptly to inform scholars and students of Byzantine Archaeology about the progress made by the Byzantine Institute in Istanbul in its various undertakings,<sup>1</sup> and to make available limited illustration of new material, whether in course of restoration or in finished state, before more complete publication can be arranged.

In the summer of 1950 an investigation was made in Hagia Sophia of some mosaic fragments in the vaults of two adjoining rooms that form part of a complex at gallery level at the southwest corner of the building.<sup>2</sup> Intermittently since 1951 the conservation, cleaning and further study of these mosaics have continued and have now been concluded. The first of these rooms lies above, and coincides in plan with, the southwest entrance vestibule; the second lies above the southwest ramp.

The room above the vestibule now contains the remnants of eighteen figures<sup>3</sup> from the original program, which must have numbered almost fifty. The surviving figures vary in extent of conservation between the relatively com-

plete, of which there are four, and merest traces such as a hand or the top of a head. A few thus provide material for stylistic comparison with other works, and evidence thereby for approximate dating. Through various fortunate circumstances, and despite the loss of the mosaic tesserae in all but one inscription, thirteen of the eighteen figures can be identified, and so provide some knowledge of the original program for the whole.

The focal point of the mosaics, toward which all the figures of the vaults were arranged hierarchically, was the Deesis (fig. 106)<sup>4</sup> in the tympanum at the northern end of the room. The vaults were divided, by an ornamental border at the top, into two halves along the length of the room, and each half was in turn divided into two zones, a zone of busts at the spring-line of the vaults separated by another border from a zone of full-length figures above. The eastern lower zone, along the right side of the room as one faced the Deesis, was the side of greater honor. Starting at the south end, and ascending in hierarchy, there were two orthodox patriarchs of

will soon make available a detailed description and full illustration.

<sup>3</sup>A preliminary notice based on a study of the uncleaned mosaics of this room has been published, with drawings illustrating their general condition and position in the room, but no photographic illustration. See P. A. Underwood, "A Preliminary Report on some Unpublished Mosaics in Hagia Sophia," *AJA*, 55 (1951) 367-370.

<sup>4</sup>Christ is seated on a lyre-back throne, traceable only on the painted setting-bed, which bears points of affiliation to the somewhat later throne in the lunette above the imperial doors in the narthex of Hagia Sophia. Cf. T. Whittemore, *Mosaics of Haghia Sophia at Istanbul*, The Mosaics of the Narthex (Oxford 1933), pl. 13. The figure of John at the right is entirely lost save for a bit of the nimbus in painted setting-bed and the tips of the fingers.

<sup>1</sup>The author wishes to express the gratitude of the Byzantine Institute to the Ministry of National Education and the Department of Ancient Monuments and Museums of the Turkish Republic for facilitating its work in Istanbul; to them and to the religious authorities of the Evkaf for graciously granting permission to undertake work in the Zeyrek Camii (see below) which, until this work began, was in daily use in the Moslem services; to the members of the Commission for the Preservation of Ancient Monuments in Istanbul; to the then Director of Ayasofya Museum, Bay Muzaffer Ramazanoğlu; and to the Director of the Archaeological Museum of Istanbul, Bay Rüstem Duyuran, for their counsel and friendly encouragement.

<sup>2</sup>The mosaics contained in the two rooms form the subject of the fifth in the series of preliminary reports of the Byzantine Institute, *The Mosaics of Hagia Sophia at Istanbul*, which

Constantinople of the period of iconoclasm, Nicephorus and Germanus, followed by six of the twelve apostles, beginning with Simon and ending with Andrew and Peter. In the western lower zone also there were two orthodox patriarchs, Methodius and Tarasius, and six apostles beginning with James and doubtless ending with Paul. Between the princes among the apostles and the Deesis, a distance of about one third the length of the room, no traces of mosaics remain. The eastern upper zone began with St. Constantine, first Christian emperor, followed by St. Stephen, first martyr, and ended, above St. Peter, with the Prophet Ezekiel. Of the western upper zone only two small bits of figures remain. It is very likely, considering the evidence of the mosaic remnants in these several zones, that the iconographic program of this room was largely that which was so popular in church decoration immediately after iconoclasm: representations of patriarchs, apostles, saints and prophets. The celestial hierarchy of this program — cherubim, seraphim, angels and Pantocrator — is missing, but the area where some or most of its elements would have figured is the area of the vaults at the northern end, where all mosaics have disappeared.

In Hagia Sophia itself, the closest parallels stylistically and technically are the late ninth- or early tenth-century mosaics of the three Church Fathers in the northern tympanum.<sup>5</sup> In materials used, however, especially among the stones, as well as in certain characteristics of style, there are sufficient dissimilarities to indicate differences of workshops, if not a different stage in the reintroduction of icons into the great church. The style of the mosaics of the southwest room of Hagia Sophia is en-

tirely compatible with that of the second half of the ninth century.

The adjoining room over the ramp was built after the ramp beneath it, for in order to construct it the last circuit and a half of the ramp was removed and replaced by the existing flight of steps. This alteration must have occurred relatively soon after the construction of the ramp, for the type of masonry in the alterations is almost indistinguishable from the original construction, and the decorations of the room, in the vaults above and in one tympanum, are pre-iconoclastic.

The almost square room is covered by groin vaults. These were decorated in mosaic with great rinceaux ornaments (fig. 108) which rise from cusps at the four corners. The basic colors of the foliate elements are alternately green and gold, but in the drawing highlights, and definition of ribs, many colors were used, amongst them white, red, deep green, black, brown. The rinceaux were set in a background of white stone tesserae that have become yellowish.

The four tympana of the room contained windows extending the full height of the zone of mosaics (fig. 107). The windows were filled with rubble in modern times. Since only the southern tympanum retains many traces of its decoration, it will be described here as typical of all. Centered in the triangular fields of mosaic at each side of the window in this tympanum are medallions, almost one meter in diameter, which now contain crosses. The border of each medallion is red, and within it are six eccentric zones, each differently colored. The centers of the succeeding smaller circles shift regularly upward so that the center of the innermost coincides with the crossing of the arms of the cross some 11 cm. above the center of the medallion. The colors of the zones become

<sup>5</sup> One of these, St. John Chrysostom, was illustrated in color in Grabar, *Byzantine Painting*, Editions d'art Albert Skira (Geneva, 1953)

96; William MacDonald, "The uncovering of Byzantine mosaics in Hagia Sophia," *Archaeology* (1951) 93.

progressively lighter in value from the very deep blue in the outer zone through blues mixed with greens, to yellow greens near the center. The golden crosses, similar to those of the sixth century in the lunettes, window soffits, and elsewhere in Hagia Sophia<sup>6</sup> have widely flaring tear-drop serifs at the corners of the ends of the arms.

Below each of the two surviving medallions there are areas of tesserae disturbed in two ways. First are solid rectangular areas within which all tesserae were removed, and the patch filled by the same kind of tesserae used in the background (figs. 107, 109). There are, however, other places where only the black glass tesserae of letters of inscriptions were lifted out and carefully replaced by white stone cubes like those of the background. These can be clearly seen below the left-hand medallion (fig. 109) where the letters *iota*, *omicron*, *sigma* are traceable because the background trim around them was not disturbed. Below the right-hand medallion (fig. 107) the small cross that marked the beginning of the inscription has been treated in the same way. That the letters were originally in black glass is proven by the presence of two such cubes just to the left of the *iota* (fig. 109) that formed part of the preceding letter, either a *kappa* or a *chi*.

The inscriptions must have referred to the contents of the medallions, but at no time in the building's Christian history would an inscription referring to a cross have been objectionable and call for obliteration. The inscriptions must have referred to figures which once filled the medallions. On examination of the medallions themselves it is easily detectable that all tesserae within its red

borders had been lifted out and that the crosses are a substitution for earlier representations. Indeed, in two corresponding places on other walls of the room the "ghosts" of medallions of the same size are still visible, and tool marks in the brick still reveal where the fill of the medallions had been cut away.

The logical conclusions from this evidence are that all the mosaics in the room, save for the present fills of the medallions, are pre-iconoclastic, though later than the original construction of the ramp; that originally the medallions contained figures, probably saints, whose names were inscribed beneath them; and that after the banning of images in the second quarter of the eighth century the images were removed and the existing crosses substituted. The style of the rinceaux suggests a sixth rather than seventh century date, a date that would have to be applied also to the lost figures of the medallions.

That figure representations existed in Hagia Sophia before their proscription by the iconoclastic emperors is evident from post-iconoclastic references to their renewal,<sup>7</sup> but that such images existed from the period of Justinian's reign is very doubtful, and their first introduction in the decorations of Hagia Sophia should perhaps be attributed to Justin II, as has been suggested by Heisenberg.<sup>8</sup> The evidence of the lost medallions roughly confirms what has been deduced previously from textual sources, for these are the first material indications in Hagia Sophia of pre-iconoclastic figure representations, and they are found in a structural alteration to Justinian's building. As to the crosses, they are the first clearly recognizable products of the iconoclasts in Hagia Sophia.

<sup>6</sup> T. Whittemore, *op. cit.*, pls. 9, 11.

<sup>7</sup> S. G. Mercati, "Sulle iscrizioni di Santa Sofia," *Bessarione*, XXVI (1922) 200 ff.

<sup>8</sup> "Die alten Mosaiken der Apostelkirche und der Hagia Sophia," in *Étude Hommage international à l'Université Nationale de Grèce à*

*l'occasion du soixante-quinzième anniversaire de sa fondation* (Athens, 1912) 139-140. See also, for the environment in which the use and cult of images developed before iconoclasm, E. Kitzinger, "The Cult of Images before Iconoclasm," *Dumbarton Oaks Papers*, vol. 8 (1954) 85-150.

At the north side of the room the westernmost of two arches leads into a small dark space about 1.50 m. square covered by groin vaults above three tympana and one open arch, since blocked. This part of the structure seems not to have been affected by the alterations to the ramp. High up on two of the walls, and in the vaults over this space, there are considerable areas of mosaic decoration (fig. 110) which, while bearing points of similarity to those of the vaults of the larger square room, are yet quite different. The fields of the tympana were centered by medallions, the southern one, here illustrated, measuring 77 cm. in diameter. Golden crosses again are enclosed in the medallions, but these have three concentric zones of blue glasses, the outer in ultramarine, the second cerulean, and the inner a very dull greyish blue. In addition, these medallions depict four rays of light emanating diagonally from the crossing of the arms of the cross just above the centers of the medallions. The serifs of the crosses are angular and the arms are trimmed on the upper and right sides by red glass. Surrounding the medallion, and growing out of a central acanthus plant which supports it, are two rinceaux which coil about to fill the spaces between the waving ribbon borders that rise at the corners of the vault. The borders follow the groins of the vault and meet at the top in a medallion now lost except for traces of underpainting in the plaster. The background of the mosaics is again white stone.

The rinceau ornaments are quite different in character from those in the larger room, and the colors are more limited, being two shades of green and one greenish blue. The highlights are white and the shading is black. No gold, so prominent in the rinceaux of the larger room, is used here. These rinceaux and the vine motifs in the soffit of the communicating arch and the small conch at the north side can be more

nearly paralleled in the ornaments of the soffits of the smaller arches inside the church itself which are doubtless survivals of the original mosaic decorations of Justinian.

For a number of years the major task of the Byzantine Institute has been the conservation and cleaning of the early fourteenth-century mosaics at the Kariye Camii (the Chora). With few exceptions they had never been completely obscured by coverings of plaster. The application of yellow paint in areas about the heads, hands, feet, and Christian attributes, as well as the whitewashing of various places, had rendered them only partially invisible. In other instances a hard calcium deposit from seepage of water had an even more effective obliterating result, and the mosaics throughout were much dimmed by grime and dirt. Crude patchings at areas of loss and along the larger open fissures that resulted from earthquakes were unsightly and often encroached to a considerable extent upon areas of mosaic surface. With the deterioration of some of these covering materials the mosaics long ago became sufficiently visible to make relatively detailed knowledge of them available for publication.<sup>9</sup> Some impression of their condition prior to cleaning, and the difference that their cleaning and conservation has made can be gained from figure 111 where four figures in the flutes of the south dome of the esonarthex are illustrated, two before and two after cleaning, but before the new plaster repairs had been toned.

This report will not deal in detail with the progress made during these years in preserving and cleaning the mosaics. The work advances and is now three-fourths done. Aesthetically, at any rate, it makes of them newly retrieved

<sup>9</sup> Th. I. Schmit, *Kakhrie-dzhami* (Sofia, 1906) = *Izvyestiya russkago arkheologicheskago instituta v Konstantinopolye*, XI.

works of art from which a new evaluation of late Byzantine art can and should be made (fig. 112). It is sufficient to add only that work on the mosaics in the northern half of the exonarthex (part of the Cycle of the Life of Christ) was completed before the end of the season of 1952, and that at present writing the esonarthex, which includes the Cycle of the Life of the Theotokos and two domes with the genealogy of Christ, is on the point of completion.<sup>10</sup> Thus only the mosaics of the southern half of the exonarthex and the three panels on the walls of the naos remain to be treated.

During the past season it was possible to prove the fourteenth-century date of the large mosaic panel on the east wall beneath the southern dome of the esonarthex which presents colossal figures of Christ and the Mother of God.<sup>11</sup> It has frequently been ascribed to the early twelfth-century mainly because of portions of an inscription in the center of the left margin. The parts that have long been legible were correctly construed by Schmit<sup>12</sup> as reading, "The son of the most high emperor Alexius Comnenos," which he rightly took as reference to Isaac Comnenos. He regarded the inscription as a remnant of a twelfth-century mosaic, but the figures he believed to be fourteenth. Others have considered the entire panel to be a work of the twelfth century. In removing the plaster that covered extensive areas where mosaic tesserae had been lost or scraped out, the rest of the inscription giving the name of Isaac Comnenos, Porphyrogenitos, was discovered in the painted plaster of the setting-bed into which the tesserae of the inscription had been set, though they are now

lost. Just below the inscription, the head and shoulders of the portrait of Isaac himself came to light in mosaic and the rest of the figure in painted setting-bed from which the tesserae had been removed. The style of the head is exactly that of the portrait figure, in a nearby panel, of the fourteenth-century donor, Theodore Metochites. But the final proof came with the removal of the covering plaster on the opposite side, the emergence of fragments of another unsuspected figure, and, above it, dimly legible in painted setting-bed, the last three and one-half lines of a five line inscription that serves to identify it. The personage was a nun. Only her rather mutilated face, her headdress, and her hands retain most of their tesserae. The inscription starts with a largely lost reference to her relationship to Andronicus (surely the second) Palaeologos, and goes on to give her title and name as: "the Kyra of the Mougoulion, Melane the nun." Melane can be identified as Maria Palaeologina, half-sister of Andronicus II, although no known source records her religious name, or even that she became a nun. But Maria is known, though not in the strict sense, as foundress and patroness of the convent of the Theotokos Panaghiotissa, whose church was that of the Theotokos Mougoulion (variously given as Magoulion, Mouchliou), which still stands as a parish church, now known as St. Mary of the Mongols.

Since there is no physical evidence in the panel itself, or around its borders, that its parts are of more than one period, and since the style of the figures of Christ, the Mother of God, and Isaac are perfectly in accord with other comparable figures in the Kariye Camii that are indisputably fourteenth-century,

<sup>10</sup> Some of the mosaics in their restored state have been reproduced in various publications, notably in *Illustrated London News*, April 28, 1951; *idem.*, April 30, 1955; *Atlantis* (Zurich, April 1953) 161-164; 169; Grabar, *Byzantine Painting*, Editions d'art Albert Skira (Geneva, 1953) 133-137.

<sup>11</sup> A more detailed account of the discoveries in this panel has been published with illustrations. See P. A. Underwood, "The Deisis Mosaic in the Kahrie Cami at Istanbul," *Late Classical and Mediaeval Studies in Honor of Albert Mathias Friend, Jr.* (Princeton, 1955) 254-260.

<sup>12</sup> *Op. cit.*, 38 f.

there can be no question that the entire panel is of the period of Theodore Metochites and that the portrait of Isaac is purely commemorative of his well known patronage and association with the church of the Monastery of the Chora. Here he had made provision for his burial, though he later transferred his tomb to the monastery of the Theotokos Kosmosotira at Vera in Macedonia.<sup>13</sup>

In removing the plaster along the lower parts of the panel in question it was discovered that the Christ is a standing figure. A previously unknown inscription, which also appeared in paint on both sides of the head of Christ, identifies the type. It now reads Ἰ[ησοῦ]ς Χ[ριστὸ]ς ὁ Χαλκίτης. With the exception of a badly mutilated fresco in the Boïana church (1259) in Bulgaria<sup>13a</sup> this is the only known example in monumental art of the type that seems to have been created in the famous mosaic that once marked the entrance to the Imperial Palace, the Chalke Gate. Other surviving examples of this type are found only on coins and seals.

More nearly in the nature of new discoveries on an extensive scale are the frescoes of the Parecclesion attached to the south side of the Kariye Camii, a wealth of splendid material which is being steadily brought to light. Since the present volume also contains the detailed preliminary report on the frescoes of the apse-vaults and the dome, this summary of activities will only mention and illustrate some of the more recently treated paintings in the side chapel.

After the paintings in the vaults of the apse were completed, the paintings on the walls of the apse were cleaned but not brought to final state. The scaffoldings were then moved to the western bay where the dome was completed and most of the paintings in the vaults

and lunettes beneath the dome, down to the cornice, were cleaned but again not completely finished. The pendentives were found to contain four of the great Orthodox poet-hymnographers: John of Damascus, Cosmas, Joseph, and Theophanes, engaged in their writings in attitudes reminiscent of the Evangelists, who so frequently occur in pendentives. They are surrounded by the apparatus of their calling; lecterns, cabinets with writing implements and materials, etc. On the scrolls or codices of some are inscriptions which, together with their writings, will prove helpful in an iconographic study of the program of scenes and subjects depicted throughout the chapel.

In the lunettes and arches along the south side of the vaults is a procession in which the ark of the covenant and the holy vessels are brought into Solomon's temple and deposited in the holy of holies (III Kings 8:1-6). Another scene is based on IV Kings 19:20-37 in which the angel of the Lord went out and smote the camp of the Assyrians thus preventing them from entering into Jerusalem. The scene contains fine figures of Isaiah, whose prophecy is being fulfilled, and of the angel brandishing the sword. Above the gate of the city is a small representation of the Virgin. In the northern lunette under the dome is Jacob's Ladder that reached to heaven. At the foot is the sleeping figure of Jacob, and beside it he is shown again struggling with the angel. Angels ascend and descend the stairs (for it is hardly a ladder as it is depicted), and at the top of the stairs is an arc of heaven, in four graded zones of blues, containing a bust of the Virgin and Christ child. Also in the same lunette, and in the adjoining arch, are three incidents from the story of Moses and the Burning Bush. Wherever the bush is shown a small medallion

<sup>13</sup> R. Janin, *Le siège de Constantinople et le patriarcat oecuménique*, III, *Les églises et les monastères* (Paris 1953) 549.

<sup>13a</sup> A. Grabar, *L'église de Boïana* (Sofia, 1924) 67; *Idem.*, *La peinture religieuse en Bulgarie* (Paris, 1928) 122-123

encloses a similar bust of the Virgin and Child in grisaille. Further along this wall, near the Anastasis and scenes of Resurrection at the East, is the Entry into Paradise. Well within the gates of Paradise is an enthroned Virgin with attendant angels.

It should be borne in mind that the function of the Parecclesion was that of a mortuary chapel. Its four flat niches once contained sarcophagi, and above them, in the back and in the soffits of the arch, were portraits of the deceased. In one instance a long inscription, carved in marble above the niche, commemorates the virtues of one who was buried there.<sup>14</sup> At the eastern end the frescoes that deal with death—Last Judgment, Anastasis, and Entry into Paradise are understandably appropriate to the function of the chapel. It will probably be found, however, that the iconographic program of the complete series of frescoes will also deal with the Virgin, who reigns over the entire chapel, and her role as the bridge between death and life. Already inscriptions on the scrolls of two of the hymnographers, John of Damascus and Joseph, have thrown light on the mortuary nature of the whole program. On the scroll held by John of Damascus, for example, is the first verse from one of his hymns entitled "*Idiómela* for the funeral service." The inscription reads: Ποία τοῦ βίου τρυφή διαμένει λύπης ἀμέτοχος.<sup>15</sup> The inscription on Joseph's scroll is taken from Ode 4 of his Canon on the Acathest Hymn. It reads: Ἰλαστήριον τοῦ κόσμου, χαίρει ἄχραντε Δέσποινα.<sup>16</sup> The stanza continues, though not in the inscription, thus: "Hail, oh Ladder that hast raised us all from earth through Grace. Hail, veritable bridge leading all that praise thee from death to life." The Old Testa-

ment subjects mentioned above can be regarded in this light; indeed, the presence of the Virgin in so many of them is most insistent. She is the Queen of Heaven, the City Inviolable, the Ladder that raises us all to heaven, the Burning Bush that shall not be consumed.

The past season has also witnessed the beginnings of three projects at the Kariye Camii which concern the structure itself: first, an architectural survey of the building. Measured drawings will record the exact forms of the superstructure. Wherever possible a study of the masonry is being made in an endeavor to determine the sequence, extent, and character of alterations made during the centuries. The second project is the removal of all plaster from walls and vaults where no mosaics or frescoes now exist. The vaults and walls above the marble revetments of the naos, for example, were stripped, and the masonry repointed where necessary and made as presentable as possible. It was confirmed that the dome, above the drum, is a modern timber structure. The timbers were repaired wherever they had rotted, and the dome replastered and toned to blend with the color of the masonry below. The drum of the dome was found to be the work of Theodore Metochites of the early fourteenth century. Each of its sixteen flutes originally had a window at its base but the alternate ones had been blocked. These are now being opened again. Below the cornice on which the drum stands is a narrow zone of Theodore's repairs to the earlier masonry of the dome base, and below that the masonry, at least as far down as the top of the marble revetments, is of the late eleventh century. The plaster on the walls of the outer narthex, long since

<sup>14</sup> Illustrated and transcribed in A. Van Millingen, *Byzantine Churches in Constantinople* (London, 1912) p. 330 and pl. xcii.

<sup>15</sup> "What joy of life remains without its share of sorrow?", Migne, *P.G.* 96, vol. 1368. I owe

the identification of this inscription and that on Joseph's scroll (note 16) to my colleague Mr. Cyril Mango.

<sup>16</sup> "Propitiation of the world, hail, spotless Virgin," Migne, *P.G.* 105, col. 1021 A.

stripped of their revetments, was also removed. It is planned to clean and repair all revetments and marble decorations. The third project concerning the building is the reenforcement of the structure, in places badly shattered by earthquakes. This is being done by means of the reintroduction of the original system of tie-beams, especially those that are concealed within the thickness of the walls and lie along the top of the marble cornices behind the lower parts of the mosaics. The wooden timbers have rotted completely, and have left long square channels along the lengths of the walls. These channels are being filled with heavy continuous steel bars set in concrete. By these and other means the structure is being tied together again.

Preparations were made at the end of the season to resume the uncovering of some mosaics in the Fetiye Camii, the Church of the Theotokos Pammakaristos, that had been begun in 1950. At that time a survey had been made of the Parecclesion at the south side of the church with a view to learning the extent to which its mosaics still exist. The mosaics of Christ Pantocrator and twelve Prophets in the dome over the center of the little four-column church have long been known. On the north wall of the bay immediately in front of the northern apsidiole is a small panel of mosaic which, though never published, has been visible for some years and was rapidly disappearing. The survey showed that mosaics exist also in the conche of the main apse and in vaults and lateral lunettes of the bema beneath three heavy coats of plaster. There are others also to be found beneath plaster in the east lunette of the southern cross-arm, in the two apsidioles, and in the little handkerchief-vaults at the corners behind the two southern columns.

<sup>17</sup> "Martha the nun set up this thank-offering to God in memory of Michael Glabas her hus-

band who was a renowned warrior and worthy Protostrator."

Work began in the apse with the results, as far as they have gone, shown in figure 113. Most of the conche has been stripped of all three coats of plaster although the third still covers a strip along the bottom and right sides, but the cleaning between the tesserae has not yet been done. The lunette at the left, beneath the groin vaults of the bema, has been completely stripped of its plaster and the cleaning of the robes of the figure has begun. The inscription on the rounded surface of the arch is repaired and cleaned. The lunette at the right has not been uncovered.

In the conche is an enthroned Christ with right arm extended almost full-length in sign of blessing. His left hand rests upon the top edge of a closed book which is supported on the left knee. The figure is inscribed Ἰ[ησοῦ]ς Χ[ριστὸ]ς ὁ ὑπεράγαθος, a type previously unknown to the author. The panel at the left contains a standing figure of the Mother of God, hands extended toward Christ. Although the pendant figure is still completely concealed, the inscription was sought out and, as might have been expected, identifies it as St. John Prodromos. At the center of the vault above are fragments of at least one medallion, this one containing the bust of an angel.

The inscription around the arch of the apse consists of three six-foot iambs and reads:

Ὑπὲρ Μιχαὴλ τοῦ Γλαβᾶ τοῦ σιζύγον.  
ὅς ἦν ἀριστεύς [κᾶν] τιμ[ος] πρωτο-  
στράτωρ  
Μάρθ' [ἡ] μοναχ[ῆ] τῇ Θ[ε]ῷ σωστρον  
τόδε.<sup>17</sup>

The inscription adds nothing to our knowledge of the donor, the personage commemorated, or the circumstances under which the Parecclesion was erected that had not already been learned from the iambic verses honoring Michael Glabas which are inscribed on the cor-

band who was a renowned warrior and worthy Protostrator."



nice of the exterior of the building, and which had been composed for Martha the nun by the early fourteenth-century poet Manuel Philes.<sup>18</sup> From his verses it is known that the Parecclesion was to serve as a tomb for Michael, who died about 1315. The building and its mosaics would date shortly thereafter. It is probable that the inscription of the apse was also composed by Manuel Philes, although it is not included in the *Carmina*.

The most recent undertaking of the Byzantine Institute, begun in June of 1954, is the uncovering and cleaning of the richly decorated pavement that was accidentally rediscovered beneath the carpets and wooden flooring in the Zeyrek Camii,<sup>19</sup> formerly the church of Christ Pantocrator, the southernmost of the three churches of the monastery of that name founded by the emperor John II Comnenos in 1136.<sup>20</sup>

When the heavy oak planking was lifted (fig. 114), the thick layer of dirt and filth that had accumulated beneath removed, and the floor superficially cleaned, it was found to be in a not unreasonable state of preservation. Many of the larger stones, especially the porphyries, had been removed and in general there was a considerable amount of crude patching with oddly assorted pieces of marble and other stones. The main elements of the design were, however, still intact, and well-nigh complete information is at hand from which the over-all design can be reconstituted.

Various techniques were used in the composition of the floor. The great borders that respond to the plan and superstructure of the building, and the nar-

rower borders that subdivide these into lesser geometric units are of *opus sectile*. The triangular areas that fill out the circles to the squares, and certain minor borders are *intarsia*, while in other areas borders are treated in the so-called *opus Alexandrinum*. In one place colored pastes have been used as fill for the background in three roundels that together formed a series of scenes involving the human figure. In some borders the little cut stones and marbles are so small as to constitute *opus tessellatum*. This diversity of techniques is well integrated so that each is used for specific types of ornamentation and in well ordered arrangement. All areas that contain naturalistic representations (whether plant, animal, or figure) are treated essentially in *intarsia*, and appear at specific points in the design where the geometric patterns formed by the sectile work are uninterrupted and even call for contrast of effect and technique. The tessellated work is reserved for borders in places of greatest significance in the church: around the medallions immediately within the main entrance door; at the center of the church; the unit before the holy gates; in the centers of the "side-aisles" on the cross axes; as terminations of the "side-aisles"; and within the sanctuary before the altar.

It is easily seen from figure 115<sup>21</sup> that the areas of ornamental interest are concentrated within a simple system of panels that responds to some extent to that of the arches above and the floor-plan of the church. The skeleton of the lay-out is provided by wide borders in verd-antique. These entirely surround the central square under the dome. Long

at the level of the spring of the vaults.

<sup>19</sup> Special acknowledgment should be made to Bay Şinasi Başeğmez, member of the Institute staff, who first called the attention of the author to the survival of the pavement, and instituted its uncovering.

<sup>20</sup> R. Janin, *op. cit.*, 529 ff.

<sup>21</sup> The two photographs, figures 115 and 116, were taken after considerable preliminary cleaning of original parts had been done.

<sup>18</sup> Manuelis Philae, *Carmina* (ed. E. Miller), 1 (Paris, 1855) 117-118. Only portions of the complete epitaph recorded in this source are inscribed on the exterior of the building. Another, intended for use in the interior of the Parecclesion, is recorded in the same source on pp. 115-116. These verses will probably be found when the plaster has been removed from the cornice, and from a decorative frieze that makes the circuit of the interior of the church

rectangular geometric panels again surround the verd-antique and extend from pier to pier around the great central square.<sup>22</sup> The "side-aisles," from the lateral doors leading into the narthex to the lateral apsidioles at the east end, were filled by a system of panels framed by a border composed of double-axes laid in alternating directions. The sanctuary floor is raised above that of the naos, but a triangular wedge has been built out at the same level to adapt the apse to Moslem use and orient the worshippers to Mecca. One of the richest parts of the floor is partly covered by this wedge.

The great square under the dome was divided into nine units, set three by three. The four corner and the central units are square and the four others are rectangular. The central square is larger than those at the corners. Each square unit contains a circle, and these are tied together and to the rectangles by a continuous guilloche or interlace of white stone bordered on both sides by yellow marble. All these interlace borders and the wide verd-antique borders are of *opus sectile*. The triangular areas that bring each circle to a square are of *intarsia*, made up of several polygonal pieces of the same very hard white stone carefully fitted together. The design of each triangle, such as the four that appear in figure 116, consisted of five rincaux, a large one in the center flanked by others of decreasing size. The three largest in each triangle contained beasts of various kinds, some shown attacking

other animals, as, for example, the griffin attacking a horse, or the lion devouring a stag. The vine motif, leaves, and beasts are left in white stone, and on them a considerable amount of interior drawing was incised. The background was cut sharply away into the white stone which is the matrix, and these spaces were carefully filled with pieces of colored stones, amongst them red and green porphyry. *Intarsia* was also used for foliate borders that were placed within the sectile borders in the corner circles. Within the intarsia borders there seem originally to have been porphyry discs that marked the centers of these corner and center units. The innermost border in the central unit, however, was made of *opus tessellatum*, small pieces of cut stones and marbles in green, yellow, and red, arranged to form very delicate star patterns. The centers of the rectangular units were in all probability filled originally with verd-antique.

In the "side-aisles" the long panels are bordered and subdivided by bands of what might be termed *opus Alexandrinum*. These are made up of pieces of black, yellow and white stones cut in the form of the double-axe and neatly fitted together in alternating directions and colors, the blacks all north and south, the yellows and whites alternating with one another, east and west. The long panels that are framed in this way are punctuated at the ends and center by square panels each containing a circular disc surrounded by a multicolored chevron border of great beauty.<sup>23</sup>

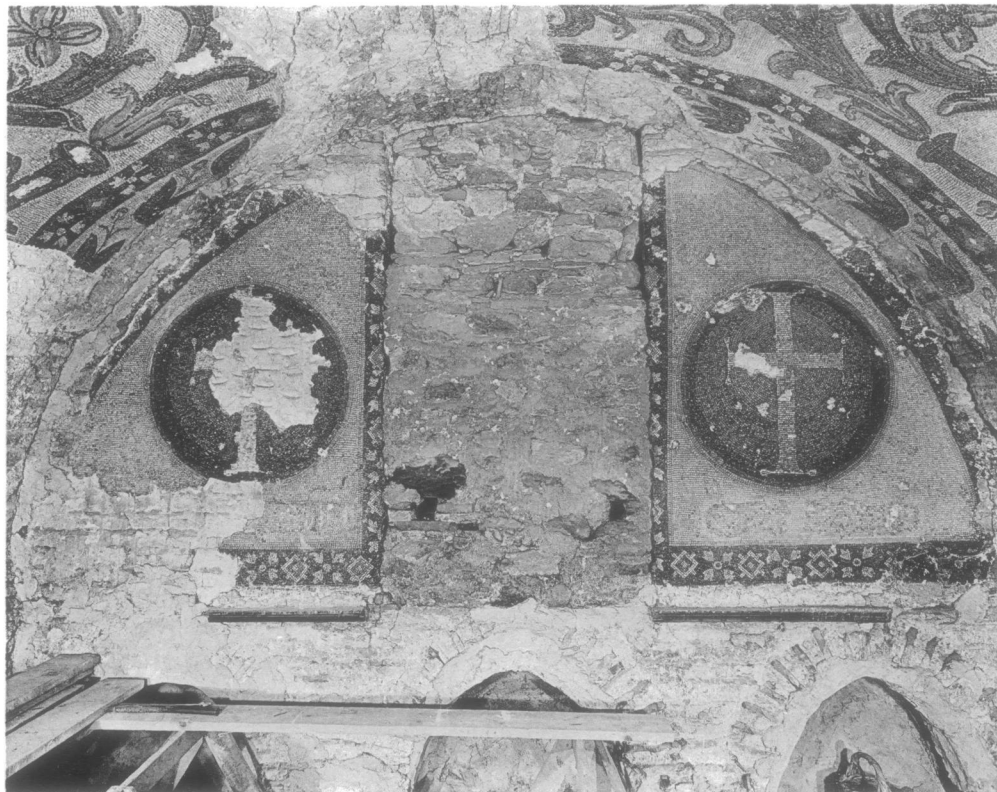
<sup>22</sup> Originally large square piers supported the dome but these have been replaced by smaller, rather "gothic" cluster-piers that are of Turkish workmanship.

<sup>23</sup> W. Salzenberg, *Alt-christliche Baudenkmale von Constantinopel* (Berlin, 1854-55) pl. xxxvi, published a detail of this motif in color that, while not altogether accurate, is essentially correct. In his day a strip of the pavement along the north side must have been exposed and much that he records is correct, but he obviously did not see quite as much as he drew. The same general type of floor passed through

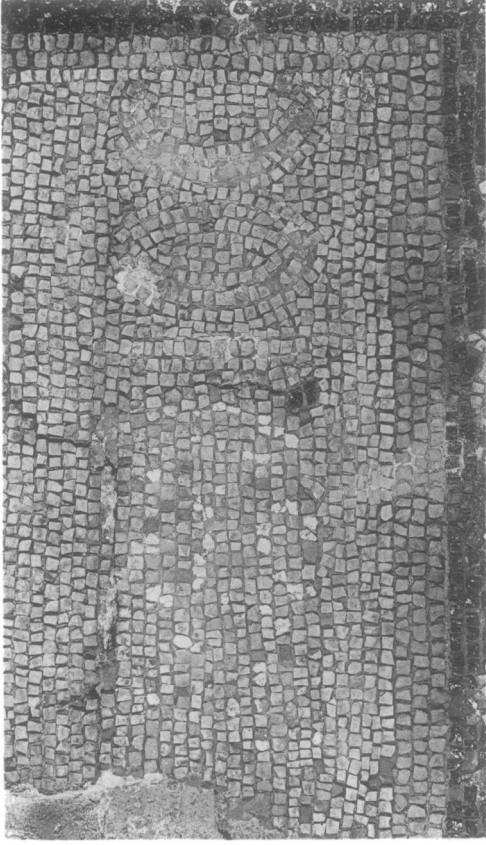
the connecting arch into the central church, and parts of this were recorded by A. Van Millingen, *op. cit.*, p. 234, fig. 76, with great accuracy. A good deal of this part of the floor, extending into the central church, still exists. At the time of Van Millingen, however, no part of the floor actually within the South Church was visible. A note by the late Philipp Schweinfurth, "Der Mosaikfussboden der Komnenischen Pantokratorkirche in Istanbul," has just been published in the *Jahrbuch des Deutschen Archäologischen Instituts*, 69 (1954) cols. 253-260.



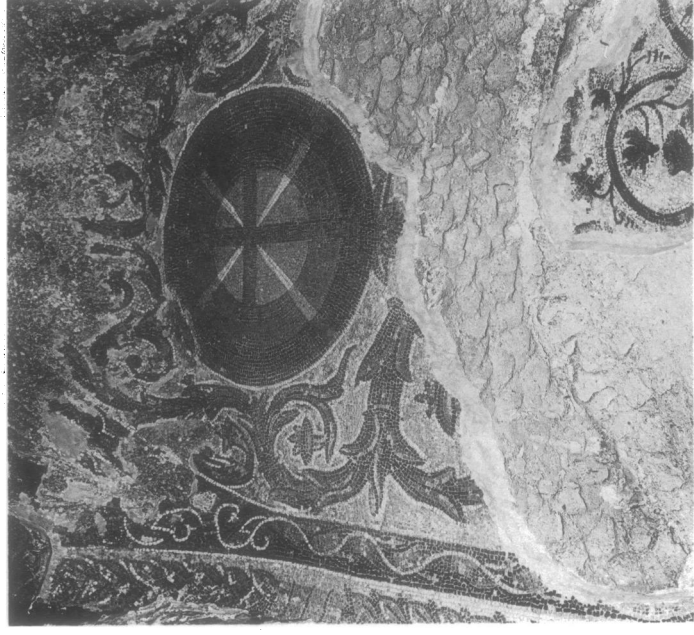
106. Hagia Sophia. Southwest Room. Deesis in north tympanum



107. Hagia Sophia. Room over Ramp. South tympanum



109. Hagia Sophia. Room over Ramp. Traces of inscription below medallion at left in south tympanum



110. Hagia Sophia. South wall and cloister-vault off north-west corner of Room over Ramp

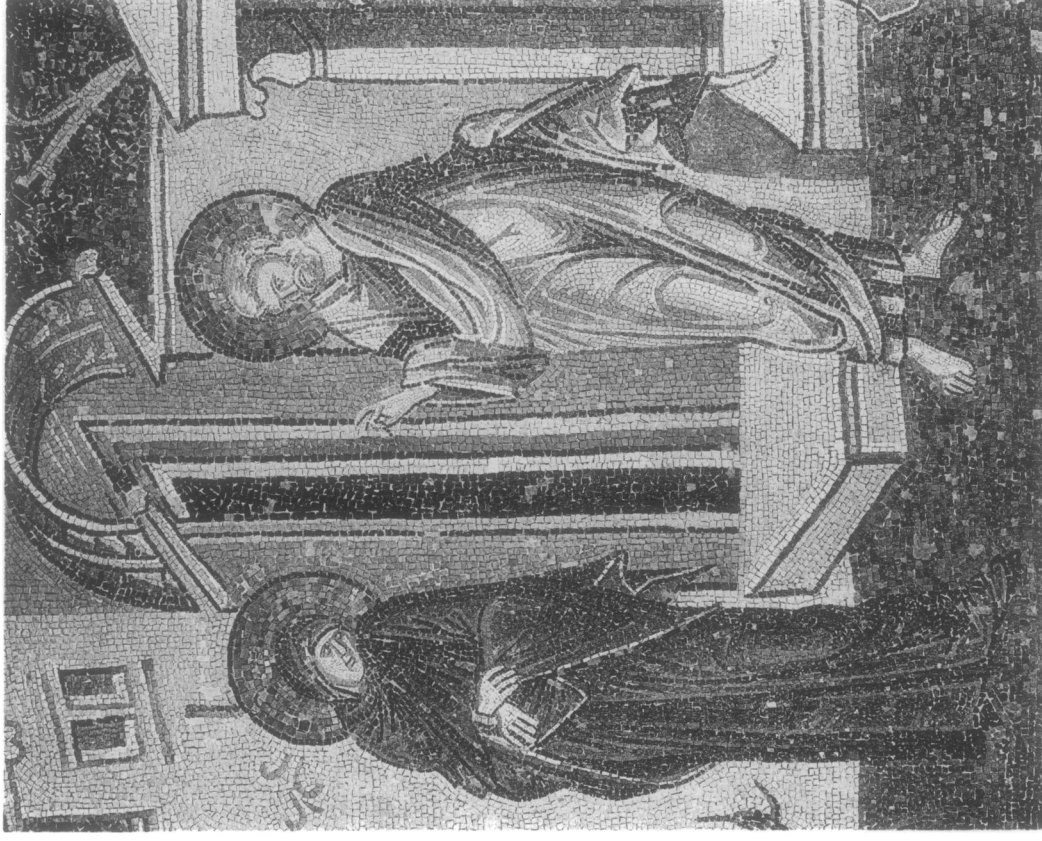


108. Hagia Sophia. Room over Ramp. Rinceaux of southwest groin of vaults, from northeast





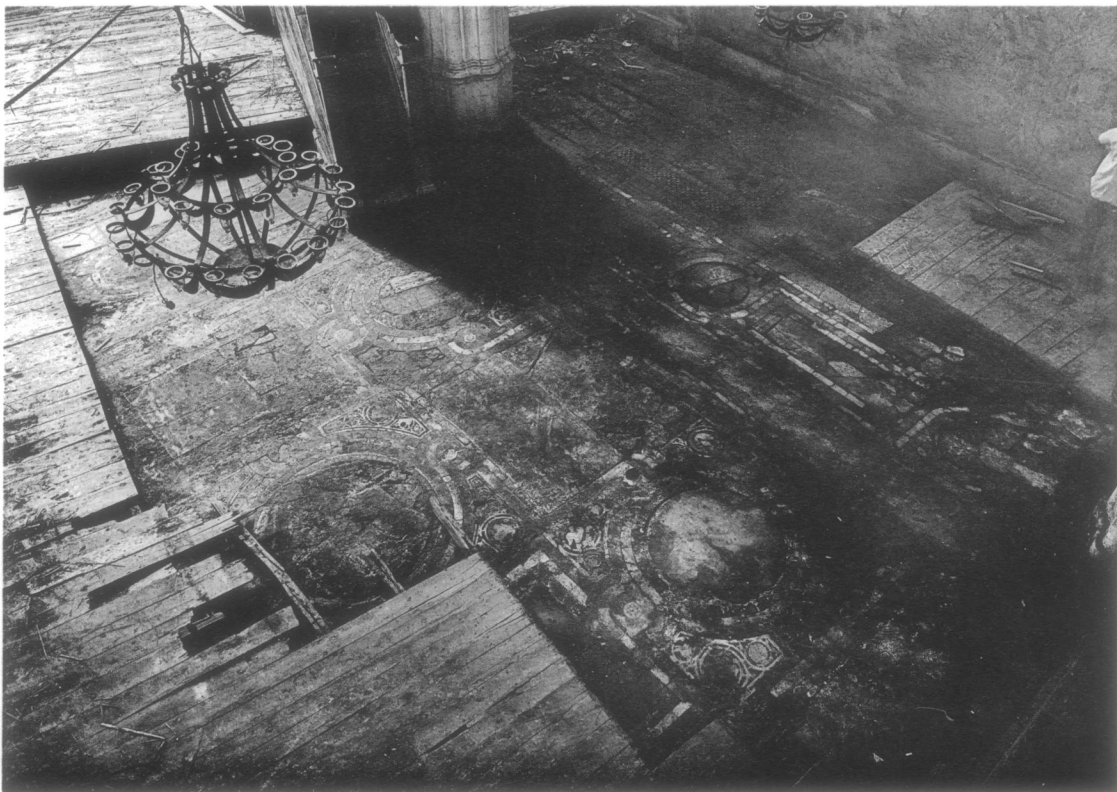
111. Kariye Camii. Esonarthex. South dome. Progress photograph showing two figures before cleaning and two figures after cleaning



112. Kariye Camii. Esonarthex. Lunette. Detail from mosaic of The Departure of Joseph



113. Fetiye Camii (Pammakaristos). Chapel of Michael Glabas. View into Apse, showing work in progress on mosaic of Christ Hyperagathos and Mother of God



114. Zeyrek Camii (Pantocrator). Wooden flooring in process of being raised



115. Zeyrek Camii (Pantocrator). Floor, general view after preliminary cleaning



116. Zeyrek Camii (Pantocrator). Floor detail, central unit after preliminary cleaning